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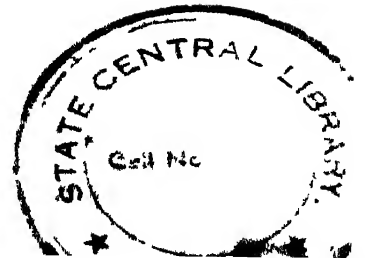
आचार्य-रघुवीर-समुपक्रान्तं

जम्बुद्वीप-राष्ट्राणां

(भारत-नेपाल-मान्धार-शूलिक-सुरुष्क-पारस-ताजिक-भोट-चीन-मोंगोल-मञ्जु-
उदयवर्ष-सिंहल-सुवर्णभू-श्याम-कम्बुज-चम्पा-द्वीपान्तरादीनां)

एकैकेषां समज्जोतसां संस्कृति-साहित्य-समुच्चय-
सरितां सागरभूतं

शतपिटकम्



MONGOL-PITAKA

being
the Mongolian Collectanea
in
the series of Indo-Asian Literatures
forming
the Śatapitaka
Vol. 6

VIKRAMĀDITYA TALES FROM MONGOLIA

सप्तपिटकम्
मोंगोल-पिटके
षष्ठो भागः
विक्रमादित्यचरितम्
श्रीमता बोधनेन सम्पादितम्

FOREWORD

The present Mongol text of *Enedkeg-iin Gajar-un Bikarmiġid Qayan-u Tuyuġi* (Biography of King Vikramāditya of India) has been reproduced from the Urga print, dated 13th year of Olan-a Erkügdegsen, i.e, 1924 A. D., which is now hard to get at. The back page of the cover registers the price, Yangġi-yan 2, the number of copies 3000, and the Russo-Mongol printery of the Capital City (Ulanbator).

The Biography begins with ओं स्वस्ति and ends with मङ्गलं भवन्तु (corr. भवतु). It is replete with Sanskrit names, many being common with Kisaṇa Qayan tales. Some of them are too obvious to be missed, e.g.—Galba कल्प, Anangda आनन्द, Madura मयुरा, Joti ज्योति, Radna रत्न, Adiya आदित्य, Bidyavadi विद्यावती, Badina पद्मा, Čandi चण्डी, Nagarantsa नागराज, Bud बुध, Brqasbadi बृहस्पति, Šugra शुक्र, Angyaray अङ्गारक, Saničar शनैश्चर, Včir Anangda वज्रानन्द, Rayučid राहुजित्, Gamala कमल, Namoradnaraya नमोरत्नत्रयाय, Büsba पुष्प, Balirangġa बलिराज, Langga-buri लङ्कापुरी.

The Biography constitutes the third cycle of Vikramāditya tales that together form a Trilogy. The other two are:

(a) Araġi Booġi, or more popularly Arġi Burġi. The title page reads: *Bikarmiġid Qayan-u Namtar-i Araġi Booġi Qayan-dur Modun Kümün-ü Ügülegsen Üliger-ül oruġibai*. Its romanised text and English translation by C. R. Bawden have been already published in the Śatapitaka series, vol. 13. Its text in Mongol script and a hitherto unpublished Tibetan version has also appeared in the same series as vol.15.

(b) Kisaṇ-a Qayan-u Tuyuġi, or more simply though less distinctly, *Gučin Qoyar Modun Kümün-ü Üliger* (32 Wooden Men's Stories). That this Kisaṇa or Kisaṇa is identical with Lord Kṛṣṇa of the Bhāgavatas, is borne out by references to the river Yamunā, to the Gopis, to Rādhā and Rukmiṇī. Kṛṣṇa is described as *ülmen jiryulang-tu* अयुतशोभवान् (the enjoyer of a myriad joys). But here he appears in a Buddhist mantle. My daughter, Mrs. Sushama Lohia, is engaged on its study and her edition, due to be published next year, will complete the Trilogy and make it available in a modern garb to the world of orientology.

Raghu Vira

New Delhi

30th March, 1962

INTRODUCTION

“The Tale of King Vikramāditya of the Land of India” is a prose story, divided into thirty-two chapters, narrating the history of the well-known legendary king Vikramāditya from the time when, as a young man, he left home after a supposed insult on the part of the wife of one of his brothers, with the intention of finding a wife “born from a lotus-flower, bearing the thirty-two signs, and possessed of a thousand rays of light”. After many fantastic adventures Vikramāditya obtained the desired wife and the book describes also how he acquired his celebrated throne with its thirty-two attendant wooden figures which forms the central point of a number of cycles of tales in various eastern literatures. It is not at all certain how this book can have originated. The colophon says simply that the “original text of the tale” (*tuyuji-yin eke bičig*) was copied down by two men, and that it was reprinted “without too much correction” (*bayulyan abču tedüyilen yeke jasaburilan ügei keblebei*). The book is composed throughout in prose, without even any interspersed verses, but its repetitive and formulaic manner of composition leaves the impression that an oral narrative stands behind the “original text” which was copied. This repetitive manner of narration, more noticeable in the first half of the book than the second, is a quite unsophisticated one, and tends to produce a monotonous effect on the reader, since little trouble seems to have been taken to vary or differentiate the accounts of similar events when these occur in a series. The account in chapters 5 and 6 of the embassies of the seven kings who come to woo a princess exemplify this sufficiently. Further, the formulas used in the relation of commonly occurring events, especially for example the appearance of a minister before the king who has summoned him, are hardly ever varied or elaborated at all. At times events which have previously occurred are recalled in summary by one or other of the characters in the story, so that, although the style of the book recalls the classical Mongol of such texts as the “Ocean of Stories” (*Üliger-ün Dalai*) rather than the colloquial language of the Khalkha prose and verse legends recorded for instance by Poppe, it is difficult not to conclude that the text represents a recording of an

omposition.

The book purports to tell the life of King Vikramāditya himself, before controversy over his throne and the contenders for it arose. Hence in the story of the Vikramāditya legend it occupies an early place, but from the point of view of literary history it must be of comparatively recent date, owing to its *raison d'être* on the popularity of the widely-known theme of the golden throne and its thirty-two wooden guardians. Besides, its division into thirty-two chapters, each with an Indian-type name as its title, can be no more than a conscious imitation of the similar division of earlier books, of which the *Kisna Qan* (*Gučün qoyar modun kümün-tü üligir*)¹ is a familiar example. The names are naturally not said to be the names of the wooden men themselves, but the different set of names in the *Kisna Qan* collection. It is hardly realistic to attempt to date a work such as this, since evidently the themes involved are considerably older than the book itself at any stage of the latter's development towards written form. There is, however, an indication that the written text must be, as indeed would be expected from the style, a production of the fifteenth century or later. Two minor stories are to be found also, as will be seen below, in the *Kisna Qan* collection, which is to be dated, presumably, to about 1686². If one text has been borrowed partially from the other, rather than both fortuitously using a common source, written or oral, then it seems more probable for the reason of internal chronology just given, that the text here considered is the secondary one.

Since the contents of the book do not correspond very closely with those of the earlier Mongol Vikramāditya tales, they will be analysed in some detail here: Part I, "*Manggalam*"

Bigarmījid (Vikramāditya) is the third son of the first king of India, Samambadi (Mahāsammata) who reigns in the city of Rañcagiray (Rājagṛha). Bigarmījid is twelve years old and unmarried. One day, while out hunting, he becomes thirsty, and goes into the house of his sister-in-law to ask for a drink. She is too busy sewing ornaments for the Buddha to attend to him, and says she has no servant. This angers Bigarmījid who asks if he is less important than the Buddha, and his sister-in-law challenges him to go off and find a wife "born of a lotus, possessed of the thirty-two signs and shining with a thousand rays". He

¹ Ulan, 1956.

² page 1.

departs. The king and queen send an officer to bring him back, but Bigarmiĵid tells his story to the officer (the first of several recapitulations), and refuses to return. The queen questions her daughter-in-law who explains what has happened. The queen reports to the king who sends out an officer with forty thousand troops, but who fails to find Bigarmiĵid.

Chapter II, "*Galba*"

A soothsayer discovers that Bigarmiĵid has gone to a certain land where he is sitting under a Kalpavṛkṣa tree. The officers find him, but again he refuses to return and disappears.

Chapter III, "*Anangda*"

After a further year's wandering Bigarmiĵid comes to a lake called Adṣila. There he dreams that he has been united with a wife such as he is seeking. As he awakes there comes from the east a Brahman who announces himself as the Brahman Bodhisattva from the city of Madura. Bigarmiĵid, referred to now as the "sage" (*arsi*), gives his name as Ćid, coming from Rājagṛha. The Brahman is looking for the heart of a sage as medicine for his sick son. Bigarmiĵid gives his heart, and the Brahman prays that all his wishes may be fulfilled. Bigarmiĵid asks about the city of Madura and learns that there is a king there called Suriya, with his wife Geser and a daughter named Bidyavadi, adopted from the god Ōnggetū tngri. The Brahman goes home and cures his son and offers tea to the clergy and alms to the poor. He informs the king of these happenings and is sent to fetch the sage. Bigarmiĵid tells him that he is the youngest son of the king of Rājagṛha. Officers are sent to summon Bigarmiĵid to Madura and he arrives and is installed in a newly built palace.

Chapter IV, "*Joti*"

The king and the sage meet and the sage repeats the story of the hunt. All the people are assembled and the king gives him the title of Bīru Bigarmiĵid. A feast is held.

Chapter V, "*Mahāmudra*"

The king hears a noise and sees dust arising. A minister goes to investigate and sees that great armies are approaching. The heads of the king's guards, Bars and Ćarai, are sent to look, and report that seven kings are coming.

These have come to woo the king's daughter, but he does not know to whom to marry her. His decision to give her to Bigarmijid is opposed by his ministers, though previous investigation of her fate has shown the king that she must be married to Bigarmijid alone. The ministers fear that this course of action will involve him in discredit and depart in disapproval. A fool-minister warns the king of the mutual dependence of king and ministers. The question is discussed for nine years. Princess Bidyavadi has her own ideas, saying that she has already received as a sign from Qormusda a jewel which will light up when held in the hand of the man she is destined to marry. She keeps this jewel in her house, guarded by a thousand maids.

Chapter VI, "*Radna*"

The disagreement with the ministers is settled and a feast is held. One of the kings who has arrived, King Bam, sends his minister Amarsangdiba to greet King Suriya and to say that he has come because King Suriya had promised him his daughter. In a very repetitive chapter the remaining kings send their ministers with similar messages. Suddenly a great noise is heard.

Chapter VII, "*Nangsadara*"

No one knows the cause of the noise. But after six months of investigation the minister Amarsangdiba is discovered and he explains that a great treasure is coming down from the heaven of Qormusda, and recommends the king to prepare an altar and put Qormusda's name on it and light candles and incense sticks and pray, and then a sign will come. These preparations are made. A rainbow appears and strikes the king, and a messenger comes out with a box which he puts on the altar. He proposes to inform the king in private about the box. Qormusda has sent a message that Bigarmijid and Bidyavadi are to be married. The box contains wedding presents.

Chapter VIII, "*Adiya*"

A great drinking-feast is held and all present get drunk. The king offers the messenger a present. All he requests is Bidyavadi's maid Badma as a wife. Bidyavadi asks him to come back at the time of the wedding, when she will give him her other maid Čandi as well, and a hundred girls as attendants. The messenger leaves on a rainbow.

Chapter IX, "*Nagarantsa*"

Amarsangdiba is sent for and King Suriya asks him about his knowledge of the doctrine, divination, and the languages of creatures. He says that he knows the language of the nāgas very well, his master having been the king of the nāgas. He speaks about his doctrines and explains a magic method of curing sickness for which he is rewarded. Then Amarsangdiba requests an answer to take back to his king.

Chapter X, "*Bud*"

Greetings come in from all the kings.

Chapter XI, "*Brqasbadi*"

A fool-minister goes to see if the messengers are all assembled at the yamen. He asks their business and they say they have come for the fulfilment of King Suriya's promise to marry off his daughter. One after another they go back to their kings bearing the promise of an answer. Amarsangdiba recounts to his master King Bam all that has happened in his presence, ignorant only of what the heavenly messenger actually said.

Chapter XII, "*Šugra*"

All the other messengers report to their kings. Then the actual reply of King Suriya is sent, and King Bam accepts the challenge to hold the jewel.

Chapter XIII, "*Angyaray*"

In this very repetitious chapter the message is delivered to the other kings.

Chapter XIV, "*Saničar*"

The replies of the kings are reported to King Suriya who sends further messages. The date for the contest is fixed.

Chapter XV, "*Včir anangda*"

The kings are summoned for that day. Preparations are made and the day is reported to Qormusda. His throne shakes a little and he is afraid. The assembled gods do not know the reason for this, but two of them report that Qormusda has two old enemies. It is due either to them or to the fact that Bigarmijid is to be married that the throne has moved, and so a minister Rayučid is sent to ascertain

whether or not King Suriya is offering a prayer. With a great noise he arrives at the king's palace and returns and reports to the gods.

Chapter XVI, "*Mahāmangala*"

The gods assemble and Qormusda tells them to go and attend Bidyavadi, but Mahādiba says they cannot leave their own country empty. So Ūnggetū tngri and Ūngge tūgei tngri are to go, and Rayučid, also, is to go and fetch his wives. Bigarmiĵid is doubtful whether, as a sage, he should take a wife, but King Suriya recalls the episode of the hunt and Bigarmiĵid agrees to obey him. The heavenly messengers and the seven kings appear, and Bidyavadi arrives so beautifully adorned that the kings cannot bear the sight. Bigarmiĵid takes the jewel last of all and in his hand it emits light.

Chapter XVII, "*Qungdaradna*"

Bidyavadi is set on a horse to go to her new home. Prayers are offered and a feast held, and the fool-minister demands the maid Čandi as his wife.

Chapter XVIII, "*Sugra*"

The gods are about to go away. The drunken fool-minister detains them a moment while he introduces Čandi as his wife and kisses her cheek. The gods laugh and go. Then Rayučid arrives and receives Badma and Čandi as promised.

Chapter XIX, "*Banda*"

The fool-minister asks Rayučid if he is not ashamed to take Čandi after he has kissed her. Rayučid and the girls depart on a rainbow. Then Bigarmiĵid begins a religious observance. He dreams that his parents are anxious, appears worried, and will not explain himself. His wife sends for her parents who arrive quickly. The fool-minister suggests that Bigarmiĵid needs more wives. Then Bigarmiĵid explains about his former vow (Chapter I). On the subject of keeping vows he recounts a story of a minister who met a sage and offered him all he desired. Unable to fulfil the request for a faultless white Avalokiteśvara, the sage prepares to die, but is saved by Avalokiteśvara himself.

Chapter XX, "*Mahādura*"

Similarly, Bigarmiĵid must keep his word, and he has taken an oath to find a wife born of a lotus. He wishes to finish his quest, and then he will return

to Bidyavadi. All agree to this, and on the subject of married faithfulness Bidyavadi tells an entertaining and somewhat obscene parable about how a queen was able to win back her king from a love affair with a slave woman (called here *kitad eme*).

Chapter XXI, "*Burungradna*"

Bigarmiĵid sets out and stays by the side of a lake in the form of a sage. The king of a neighbouring city, whose daughter refuses to marry anyone but Bigarmiĵid, is worried about his future births. Bigarmiĵid helps him to fulfil his destiny of becoming a snake and subsequently a Buddha.

Chapter XXII, "*Isdararadna*"

The king's ministers now offer the throne to Bigarmiĵid. But he must first fulfil his vow and will then return. He sets out, and after a year finds himself by a well where he dreams of meeting a nun (*ĉibayanĉa toyin*). Next day a light appears in the south-west and a nun appears from it. They greet each other and Bigarmiĵid gives himself out to be the sage Čid. The nun invites him to her home. He hesitates, as she is a woman, but she persuades him by saying that the Buddha never said that women were to be excluded from being taught the Law.

Chapter XXIII, "*Mahānadayan*"

The nun asks for instruction, offering her body, tongue and mind. She says she is capable of being Bigarmiĵid's slave and letting him kill her and take all that is hers. She takes off some of her clothes so that he can cut off her flesh, but out of modesty refuses to undress entirely. After this test Bigarmiĵid gives her instruction.

Chapter XXIV, "*Mahārālī*"

The instruction is continued, Bigarmiĵid using homely parables such as "It is like one's not being able to erase the brand on a horse". The nun explains that her fate is to be married to Bigarmiĵid. Then he discloses his identity and tells her to stay there while he fulfils his vow. He goes off again in the form of a sage.

Chapter XXV, "*Mahāĉandī*"

He comes to a lake where there is nothing but a ruined temple. He stays there twelve years. Suddenly a girl named Čandi appears to whom he tells his story. She disappears and twelve more years pass. This is a temple of Vajra-yogini. As she needs food, Mañjuśrī suggests that she eat the flesh of Bigarmiġid and in a fierce transformation she arrives and demands his flesh which he gives. Then she explains how he is to find his lotus-girl. He must pursue his road past two great dangers, and come to lake Mapam. There he is to take one flower and nothing more, and return to the temple.

Chapter XXVI, "*Asurimara*"

Galingdawa, a transformation of Vajra-yogini, warns him of a huge king called Asuri, and tells him not to go to that city, but to stay at a near-by river. He receives a letter with her seal. The king sends all his officers, in the shape of the animals of the twelve-animal cycle, to attack Bigarmiġid, but they cannot kill him, and in the end Vajra-yogini kills the king.

Chapter XXVII, "*Gamala*"

Bigarmiġid meets another monster with a tiger's head which he subdues with the sealed letter, and he explains why the monster has found this terrible rebirth. He reaches lake Mapam but picks two flowers and dies and is turned to ashes. Galingdawa is sent to revive him and brings him and the flower to Vajra-yogini, who produces a beautiful girl from the flower and tells Bigarmiġid to hurry home and not to open the flower again till he gets there. He reaches a temple in his father's domain, and sleeps there, but opens the mouth of the flower sufficiently to use the knee of the girl as a pillow.

Chapter XXVIII, "*Mahāsambadi*"

The wife of the king's shepherd has quarreled with her husband and is intending to drown herself in the lake, but catches sight of the sleeping couple. The lotus-girl retires into her flower and the woman ties it up and throws it into the lake and takes the girl's place. Next day she explains her ugliness by saying she has taken on a different appearance to avoid arousing the lust of others. After having a child she will resume her beautiful shape. Bigarmiġid and his sham wife are fetched home in triumph, and the wife makes obeisance to the fire. Bigarmiġid's sister-in-law recognises her, but the queen silences her as a trouble-maker.

Bigarmiġid goes with his brothers for a swimming match. They find the lotus, and only he can catch it. But the wicked wife drugs him into a stupor and sends her maids to burn the flower. Instead they leave it on a rock and burn a piece of paper on which they have smeared filth, and they bring the ashes to the wicked wife who puts them in the sole of her boot. A sage finds the flower and takes it to offer to the Buddha. A cat comes and opens the mouth of the flower and the lotus-girl emerges. The sage adopts her as his daughter. Next day Bigarmiġid sees her while he is out hunting. He requests her as his wife and marries her. The wicked wife is gradually deserted by all her people, and is reduced to feeding on her own filth.³ Then all the men of the kingdom are sent out to kill a marauding tiger. The wicked wife makes use of Bigarmiġid's absence to kill her own son and put blood and flesh on the mouth of the sleeping lotus-girl, to leave the boy's head in her right hand and a leg in her left and to put the rest of the flesh in a box below her throne. Then she raises a hue and cry for her lost son. The body is found and the lotus-girl is accused of being a demon. To avoid leading the executioners into sin she kills herself and undergoes various transformations, her blood forming a great lake. Qormusda's throne is shaken.

Chapter XXIX, "*Mardaba*"

Bigarmiġid finds the lake and drinks a little from it. He hears a parrot and a kalavingka talking to each other and describing the fate of the lotus-girl.

Chapter XXX, "*Namoradnaraya*"

The parrot begs the kalavingka to find a way for Bigarmiġid to regain his wife, and the kalavingka propounds a suitable vengeance. The wicked woman is to be impaled on a red-hot iron and have irons thrust under her finger-nails, and an iron chain bound round her neck. She is to be made to walk round the city of Rājagṛha, then she is to be torn in pieces by wild dogs, and finally Bigarmiġid is to shoot her to death and send her to the Vajra-hell. Then he is to plunge into the lake where he will find his lotus-girl. All this is performed and Qormusda's

³. Presumably as a result of the ashes in her boot-sole. Exorcism by filth was certainly practised by the Mongols. It is recorded in the biography of the Jaya Pandita that he recommended this type of exorcism in suppressing shamanism and there are further references to it in hand-books of magic of probable Tibetan origin.

throne shakes again. A council of the gods is held and Rayučid investigates and reports what has happened.

Chapter XXXI “*Būsba*”

The god Öngge ügei tngri wonders how to deliver his daughter, the lotus-girl, from the lake. Then the Buddha Śākyamuni tells a story of an earlier existence of Qormusda, how as a boy unloved by his father he set out for the realm of Vajradhara and became king of the gods, taking all the belongings of Balirangja.

Then Bigarmiġid is brought out of the lake and Bišugarm (Viśvakarmā) makes a palace for him. The throne of Balirangja, which alone of his possessions had not been given to Qormusda, is destined for Bigarmiġid and the gods are sent to fetch it.

Chapter XXXII, “*Mahā ivadi*”.

A Bodhisattva comes and complains of the kingless state of the realm of Vaiśālī, which has been annexed by a demon from Langgaburi. Bigarmiġid is sent to reign there. He has to decide a law-suit. A refugee has dwelt many years with a man who has looked after him. On going to recover his property, he leaves a jewel as security for a loan and promises to redeem it on his return, but at that time the host tries to retain it in payment for past hospitality. Bigarmiġid decides the case but is dissatisfied with his judgment. Then his ministers tell him of a king who sacrifices his flesh to Vajra-yogini every day, and in return receives money which he distributes to his people. Bigarmiġid does likewise and his flesh is more pleasing to Vajra-yogini than that of the other king, King Alirangja. Bigarmiġid explains that he is offering his flesh to relieve the other king of his task, and would like him to continue receiving the money as before. This happens, and then Bigarmiġid takes a consecration, reigns for eighty years and dies. The Buddha orders his body to be buried between Tibet and Nepal, and his throne is to be deposited in a certain cave. There thirty-two wooden men are to be placed on the steps and given titles, and then if later anyone tries to ascend the throne they are to tell the history of Bigarmiġid, so that only some one of equal abilities may sit there. This is all done and the book, called here a sūtra, ends with a recital of the merits to be obtained by reading it or copying it and so on.

This analysis, while not emphasizing the repetitive nature of many episodes in the book where the author hardly seems to enliven the bare bones of the narrative by imaginative elaboration, may serve to indicate its somewhat clumsy and unbalanced mode of construction. Ending as it does with an account of how the magic throne is to be guarded by thirty-two wooden men, each with a title, who are to tell of the wonderful deeds of King Vikramāditya if anyone else tries to ascend the throne, the book appears to represent an attempt to provide a foundation for the already familiar cycle of tales by elaborating an artificial prehistory of the throne. The story as a whole seems to owe much to the fourth story in Jorgensen's *Newāri* collection:⁴ "The Flower which Restores Youth" or to a similar tale. Jorgensen's story presents a consistent whole. The prince who is searching for the flower meets and marries various ladies during his quest, but after finding his flower, and the princess who comes out of it and whom he marries, he picks up all the other ladies on his return journey and brings them home with him. Our text is less skilfully put together. Though Bigarmiḍid is intent on fulfilling his first vow he never returns to the wives he has acquired in the course of his journey or to the kingdom he has agreed to reign over, in spite of promises to do so, supported in one instance by a parable which he tells. The story-teller appears to have lost sight of Bidyavadi and the nun, who drop out of the story the moment Bigarmiḍid leaves them. Certain elements of the story can be isolated and commented upon. Two episodes are to be found in the Kisna Qan collection. Firstly, a version of the tale of the wife who killed her own son in order to bring disaster on a co-wife is told on pages 16-31 of this collection, and also, in rather different terms, in Jorgensen's fifth story. It may be only coincidence that the theme of testing the women's sincerity by ordering them to remove their clothes in public and giving judgment to the modest one, which is used in both these tales, occurs also in our text where Bigarmiḍid tests the sincerity of the nun who wishes to receive instruction by the same method. Secondly, a version of the story of the unloved boy who set out for the realm of Vajradhara and became king of the gods, is told on pages 220-223 and 230-234. Further, Jorgensen

⁴ Hans Jorgensen, *Baṭisaputrikakathā, The Tales of the Thirty-Two Statuettes*, Copenhagen 1939.

eleventh story is a version of the tale of how Bigarmijid gave his flesh to a divinity as food in order to relieve another of the task.

There is very little in this text which can definitely be said to reflect Mongol culture, less even than in the Kisna Qan collection. On the other hand, the immediate origin of the themes is not clear either. The Mongol Vikramāditya cycle, while necessarily attached to the Indian cycle from which it takes its central motif of the magic throne, contains material which can be paralleled in non-Indian literatures. Some similarities are only very general. Thus the theme of the talking birds who give away information which enables the listener to plan his future action is a common one. It occurs in our text in chapters XXXI and XXX, and in the Arji Booji stories in chapter XII.⁵ A variation from Korea is given by Zōng in his tale: "The Story-spirits".⁶ Of more interest is the episode in the Arji Booji stories of the boy who was tricked into a well in order to rescue a princess, and how he escaped from it. This occurs as an episode in a Chinese folk-tale.⁷ Chapter XIII of the same Arji Booji collection contains a story about a wicked step-mother who feigns illness and demands the entrails of her step-children as medicine. There is a Chinese version of this too⁸, and another Mongol version occurs in a recently published epic poem collected in Inner Mongolia⁹. The present text appears, however,

⁵. C. R. Bawden, *Tales of King Vikramāditya and the Thirty-Two Wooden Men*, New Delhi 1960

⁶. Zōng In-Sōb, *Folk Tales from Korea*, London 1952. See page 154.

⁷. See W. Eberhard, *Typen Chinesischer Volksmärchen*, FF Communications No. 120, Helsinki 1937, Märchen 122g. Also W. Eberhard, *Chinese Fairy Tales and Folk Tales*, London 1937, story No 1, "The Great Flood".

⁸. Eberhard, Märchen 33 and story No. 8, "The Pretty Little Calf".

⁹. *Jayar būritū yin qayan*, in the collection *Urban nasutai yunayan ulayan bayatur*, Kōke qota 1956, pages 21-22. In general there is a considerable interchange of themes and motifs and whole stories between the neighbouring lands of China, Mongolia and Korea. The subject cannot be attempted here, but a few examples may characterise the connections. In particular the jests often attributed in Mongolia to the figure of Baldansengge are to be found in Chinese and Korean folk-literature. Thus:

- i. Baldansengge makes a prince get out of his cart. (Published in the little collection *Wan nayon sar tergenes buuv*, Kōke qota, 1956). Cf. Zōng No. 42, "The Story of Admiral Yi".
- ii. Eberhard, Schwank 11, I, 21. Cf. Mostaert, *Folklore Ordos* 2c.
- iii. Eberhard, Schwank 11, I, 4. Cf. Mostaert, *Folklore Ordos* 2d.

to give little scope for such studies, and even when similar themes occur, it is in such a different context that it is doubtful whether a comparison can be of much value. Thus in the third chapter of our book a Brahman persuades Bigarmiġid to give his heart as medicine for his sick son, but this is not linked with the motif of a wicked step-mother trying by this means to destroy the life of her step-child as in the two tales just quoted. Further, it seems doubtful whether the motif of the wicked mother who kills her own son in order to bring a false accusation on her co wife, which in our text is in many details identical with the similar story in the Kisna Qan collection and looks like a direct variant of it, has any connection with a theme common to both Mongol and Korean folk literature, whereby jealous co-wives or second wives bring false accusations to bear by hiding evidence of a monstrous birth in the bed of the other wife and then slandering her.¹⁰ It is to be hoped that the present edition, copied from the rare Urga print of 1923, may facilitate the task of tracing the origin of the themes which go to make up the various Mongol Vikramāditya tales.

C. R. Bawden

Further, the Chinese motif of the ghost of a drowned person needing a substitute in the form of another drowned person before it can escape from the scene of its death, well documented in folk-literature (Eberhard, *Marchen* 132 and story No. 9, "Brother Ghost") and occurring in literary form in book 13 of *Liao chai chih-i* ('Wang Liu-lang'; Giles, *Strange Stories from a Chinese Studio*, CVII, "The Fisherman and his Friend") is to be found also in Mongol oral literature in the repertory of Lubsang quyurđi, where it has been attached to the figure of Geser Qan (Rintchen, *Folklore Mongol*, Wiesbaden 1960).

¹⁰. *Jayar būriyū-yin qayan*, and Zöng, op. cit., No. 97, 'The Two Sisters, Rose and Lotus'.

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